

HANDEL AND HAYDN

FOR THE
SUNDAY-SCHOOL.

SELECTIONS FROM
Handel's "Messiah," and Haydn's "Creation,"
and Church Music.

ARRANGED AND ADAPTED FOR USE IN
SUNDAY-SCHOOLS, + CHURCH + CHOIRS, + AND + CONGREGATIONS

BY
EDWARD HOWE,

ORGANIST OF BETHANY PRESBYTERIAN CHURCH,
New York City.



NEW YORK:
CHARLES T. DILLINGHAM,
718 AND 720 BROADWAY.

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PREFACE.

These selections have been prepared especially for children's voices. They are also suitable for use in congregations. They are short and easily memorized; and yet they contain the leading musical motives, and present the words in their proper connection. Difficult passages and very high notes have been avoided, and an arrangement is made which can be practically used, as has been proved for the last two years in the Sunday-school of Bethany Presbyterian Church, One Hundred and Thirty-seventh Street, near Willis Avenue, New York City, of which Dr. G. W. F. Birch is pastor.

When the selections are used in schools, it is intended that the scholars shall sing the air or soprano in unison; but alto, tenor, and bass parts are added, so that other singers may join if desired. The four vocal parts render the pieces complete as short anthems for choirs in churches; and they will be found very effective in choirs composed chiefly of boys. The accompaniments are presented in as simple a form as possible.

Wherever choosing notes are found in the soprano part, the lower notes are intended for children. It has been necessary to change the keys in some of the pieces, to bring them within the compass of children's voices, so that all can sing them in school and in congregation; and especially so since concert pitch is now a semi-tone higher than it was in Handel's time. Handel heard his Hallelujah Chorus in the key we now call D flat.

The first intention in these arrangements was to introduce to children some portions of the sublime works of Handel; and those who doubt the possibility or propriety of bringing such music "out of the mouth of babes," are cordially invited to visit our school on any Sunday at 2.30 P. M.

November, 1890.

EDWARD HOWE.

ANNOUNCEMENT.

The pleasure and the profit which have attended the use of these "Selections," in the Church which I serve, suggested the propriety of this publication.

GEORGE W. F. BIRCH,
Pastor, Bethany Presbyterian Church.
New York City.

HANDEL AND HAYDN.

FOR SUNDAY SCHOOLS, AND CHURCH CHOIRS.



1. O Thou that Tellest Good Tidings.

HANDEL.

Andante.

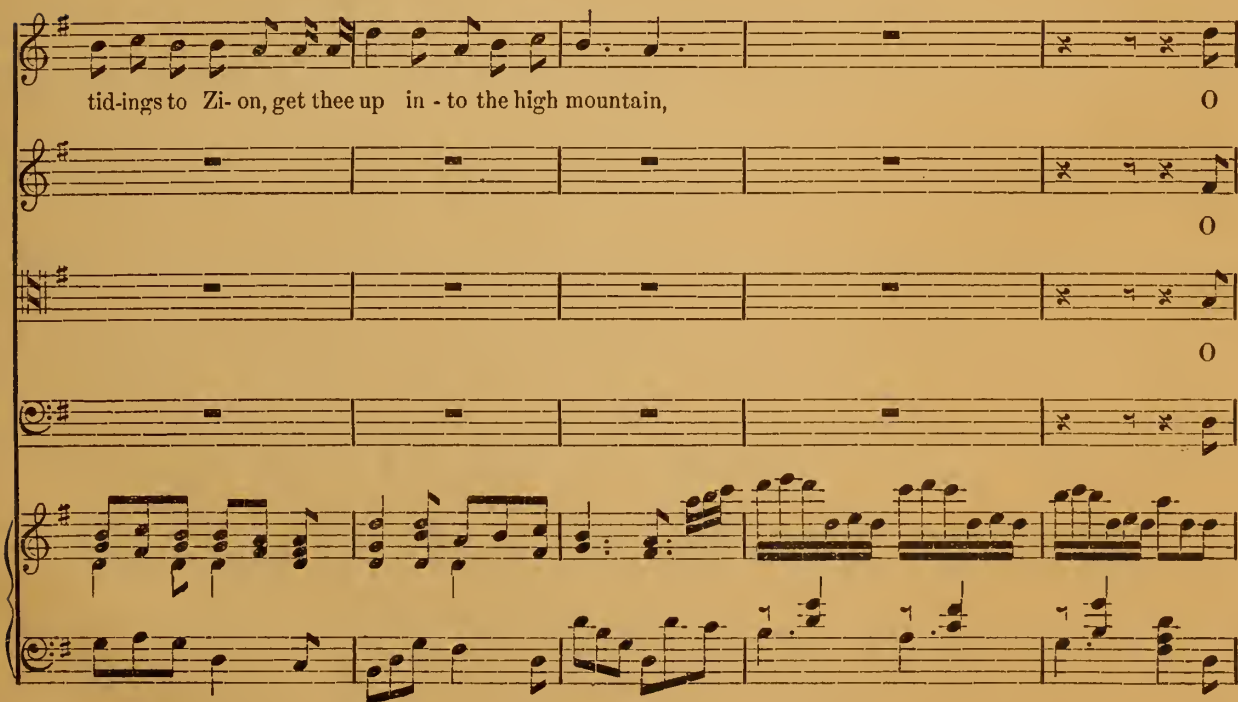
O thou that tell-est good



tid-ings to Zi-on, get thee up in - to the high mountain, O

O

O



thou that tell-est good tidings to Zi - on, A - rise, shine, for thy light is come,

thou that tell-est good tidings to Zi - on, A - rise, shine, for thy light is come,

thou that tell-est good tidings to Zi - on, A - rise, shine, for thy light is come,

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a similar melodic line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

And the glo - ry, And the glo - ry, the glo - ry of the

And the glo - ry, And the glo - ry, the

And the glo - ry, And the glo - ry, the

The second system continues the musical setting. It features the same three vocal staves and piano accompaniment. The lyrics are repeated across the staves, with some variations in the vocal lines to create a sense of movement and progression. The piano accompaniment continues to support the vocal parts with harmonic accompaniment.

Lord is ris - - en up - on thee.

glo - ry of the Lord is ris - - en up - on thee.

glo - ry of the Lord is ris - - en up - on thee.

2. Unto us a Child is born.

HANDEL.

Allegro.

f

For un - to us a Child is born, Un - to us a Son is giv - en, Un - to

For un - to us a Child is born, Un - to us a Son is giv - en, Un - to

For un - to us a Child is born, Un - to us a Son is giv - en, Un - to

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "For un - to us a Child is born, Un - to us a Son is giv - en, Un - to". The music is in a major key with a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

us a Son is giv - en, and the government shall be up - on his shoul - - der, And his

us a Son is giv - en,

us a Son is giv - en, and the government shall be up - on his shoul - - der, And his

The second system of the musical score continues the vocal and piano parts. The lyrics are: "us a Son is giv - en, and the government shall be up - on his shoul - - der, And his". The music continues with the same key and time signature. The piano accompaniment maintains its rhythmic pattern, providing a harmonic foundation for the vocal lines.

name shall be called Won-der-ful! Coun-sel-lor! the mighty God, the

shall be called Won-der-ful! Coun-sel-lor! the mighty God, the

name shall be called Won-der-ful! Coun-sel-lor! the mighty God, the

sf sf sf

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts have lyrics: 'name shall be called Won-der-ful! Coun-sel-lor! the mighty God, the' and 'shall be called Won-der-ful! Coun-sel-lor! the mighty God, the'. The piano accompaniment features chords and moving lines, with three instances of 'sf' (sforzando) marking. The key signature has one sharp (F#).

ev-er-last-ing Fa-ther, the Prince of Peace! The ev-er-last-ing Fa-ther, the Prince of Peace!

ev-er-last-ing Fa-ther, the Prince of Peace! The ev-er-last-ing Fa-ther, the Prince of Peace!

ev-er-last-ing Fa-ther, the Prince of Peace! The ev-er-last-ing Fa-ther, the Prince of Peace!

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts have lyrics: 'ev-er-last-ing Fa-ther, the Prince of Peace! The ev-er-last-ing Fa-ther, the Prince of Peace!'. The piano accompaniment continues with chords and moving lines. The key signature has one sharp (F#).

3. He shall Feed His Flock.

HANDEL.

Larghetto.

p *cres.* *f* *dim.* *p*

The piano introduction is in G major, 12/8 time, and consists of 8 measures. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked as piano (p), crescendo (cres.), forte (f), diminuendo (dim.), and piano (p).

1. He shall feed his flock like a shep - - herd, And
2. Come un - to him, all ye that la - bor, Come

The first system of the hymn features a vocal line and a piano accompaniment. The vocal line is in G major, 12/8 time, and consists of 8 measures. The piano accompaniment is in G major, 12/8 time, and consists of 8 measures. The lyrics are: 1. He shall feed his flock like a shep - - herd, And 2. Come un - to him, all ye that la - bor, Come.

he shall gath - er the lambs with his arm, With his arm,
un - to him, ye that are heav - y laden, And he will give you rest.

The second system of the hymn features a vocal line and a piano accompaniment. The vocal line is in G major, 12/8 time, and consists of 8 measures. The piano accompaniment is in G major, 12/8 time, and consists of 8 measures. The lyrics are: he shall gath - er the lambs with his arm, With his arm, un - to him, ye that are heav - y laden, And he will give you rest.

He shall feed his flock like a shep - - herd, And
Come un - to him, all ye that la - bor, Come

He shall feed his flock like a shep - - herd, And
Come un - to him, all ye that la - bor, Come

He shall feed his flock, his flock like a shep - herd, And
Come un - to him, all ye, all ye that la - bor, Come

He shall feed his flock, his flock like a shep - herd, And
Come un - to him, all ye, ye that la - bor, Come

he shall gath - er the lambs with his arm, With his arm,
un - to him, ye that are heav-y laden, And he will give you rest.

he shall gath - er the lambs with his arm, With his arm,
un - to him, ye that are heav - y la - den, And he will give you rest.

he shall gath - er the lambs with his arm, With his arm,
un - to him, ye that are heav - y la - den, And he will give you rest.

he shall gath - er the lambs with his arm, With his arm,
un - to him, ye that are heavy la - den, And he will give you rest.

And car-ry them in his bos-om, And gent-ly lead those that
Take his yoke upon you and learn of him For he is meek and

And car-ry them in his bos-om, And gent-ly lead those that
his yoke up-on you, and learn of him, For he is meek and

And car-ry them in his bos-om, those that
Take his yoke upon you and learn of him, meek and

in his bos-om, And gent-ly lead those that
and learn of him, For he is meek and

are with young, and gent-ly lead, And gent-ly lead those that are with young.
low-ly of heart, and ye shall find rest, And ye shall find rest un-to your souls.

are with young, and gent-ly lead, And gent-ly lead those that are with young.
low-ly of heart, and ye shall find rest, And ye shall find rest un-to your souls.

are with young, and gent-ly lead, And gent-ly lead those that are with young
low-ly of heart, and ye shall find rest, And ye shall find rest un-to your souls.

are with young, And gent-ly lead those that are with young.
low-ly of heart, And ye shall find rest un-to your souls.

4. I know that my Redeemer liveth.

HANDEL.

Larghetto.
p *mf*

I know that my Re - deem - er liv - eth,

And that he shall stand at the lat - ter

day up - on the earth. I

f *p*

know that my Re - deem - er liv - eth, and that he shall stand at the lat - ter

day up - on the earth, . . . up - on the earth, up - on the earth, . . . up - on the earth. For

rit. *accel.*

For

For

rit. *accel.*

cres. *f* *Tempo 1mo.*

now is Christ ris - en, for now is Christ ris - en, from the dead,

cres. *f* *p*

now is Christ ris - en, for now is Christ ris - en, from the dead,

cres. *f* *p* *Tempo 1mo.*

now is Christ ris - en, for now is Christ ris - en, from the dead,

cres. *f* *p*

mf *p* *Adagio.*

And be - come the first fruit of them that sleep.

mf *p*

And be - come the first fruit of them that sleep.

mf *p* *Adagio.*

And be - come the first fruit of them that sleep.

mf *p*

Adagio.

5. Hallelujah!

HANDEL.

Hal - le - lu - jah!

Hal - le - lu - jah!

Allegro.

Hal - le - lu - jah!

Allegro.

f

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord'.

God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

The second system of the musical score continues the composition with four vocal staves and two piano accompaniment staves. The vocal parts maintain the same four-voice arrangement. The piano accompaniment continues with the established rhythmic pattern. The key signature remains one sharp (F#), and the time signature is 4/4. The lyrics are 'God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!'.

For the Lord God omni-po-tent reign-eth. Halle - lu-jah! Hallelujah! Halle - lu-jah! Hallelujah! The

For the Lord God omni-po-tent reign-eth. Halle - lu-jah! Hallelujah! Halle - lu-jah! Hallelujah! The

For the Lord God omni-po-tent reign-eth. Halle - lu-jah! Hallelujah! Halle - lu-jah! Hallelujah! The

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a right-hand and left-hand part. The music is in 4/4 time with a key signature of two sharps (F# and C#). The vocal parts enter with the lyrics "For the Lord God omni-po-tent reign-eth. Halle - lu-jah! Hallelujah! Halle - lu-jah! Hallelujah! The". The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include a piano (*p*) marking at the end of the first vocal phrase.

Kingdom of this world is be - come the Kingdom of our Lord, and of his Christ, and of his

Kingdom of this world is be - come the Kingdom of our Lord, and of his Christ, and of his

Kingdom of this world is be - come the Kingdom of our Lord, and of his Christ, and of his

The second system of the musical score continues the vocal and piano parts. The lyrics are "Kingdom of this world is be - come the Kingdom of our Lord, and of his Christ, and of his". The piano accompaniment features more complex chordal textures and moving bass lines. Dynamics include a forte (*f*) marking at the beginning of the second vocal phrase.

Christ; and he shall reign forev - er and ev - er, and he shall reign for-ev - er and ev - er, King of

Christ; and he shall reign forev - er and ev - er, and he shall reign for-ev - er and ev - er, for-ev-er, and

Christ; and he shall reign forev - er and ev - er, and he shall reign for-ev - er and ev - er, for-ev-er, and

Kings, and Lord of lords, Hallelujah! Halle-lujah! Hallelujah! Halle-lujah! Hal-le-lu-jah!

ever, for-ev-er, and ever, Hallelujah! Halle-lujah! Hallelujah! Halle-lujah! Hal-le-lu-jah!

ever, for-ev-er, and ever, Hallelujah! Halle-lujah! Hallelujah! Halle-lujah! Hal-le-lu-jah!

6. Gloria Patri.

HANDEL.

f Glo - ry, Glo-ry be to the Fa - ther, and to the Son, and *p*
f Glo - ry, Glo-ry be to the Fa - ther, and to the Son, and *p*
f Glo - ry, Glo-ry be to the Fa - ther, and to the Son, and *p*
f Glo - ry, Glo-ry be to the Fa - ther, and to the Son, and *p*

Allegro.

f *p*

ff to the Ho - ly Ghost, the Ho - ly Ghost; and to the Son, and to the Ho - ly
ff to the Ho - ly Ghost, the Ho - ly Ghost; and to the Son, and to the Ho - ly
ff to the Ho - ly Ghost, the Ho - ly Ghost; and to the Son, and to the Ho - ly
ff

ff

Ghost, the Ho - ly Ghost; as it was in the be - gin-ning, is now, And ev - er shall be,

Ghost, the Ho - ly Ghost; as it was in the be - gin-ning, is now, And ev - er shall be,

Ghost, the Ho - ly Ghost; as it was in the be - gin-ning, is now, And ev - er shall be,

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are repeated on each vocal staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part provides harmonic support with chords and moving lines in both hands.

world with - out end, A - men, A - men.

world with - out end, A - men, A - men.

world with - out end, A - men, A - men.

The second system continues the musical score with the same three vocal staves and piano accompaniment. The lyrics are repeated. The piano part continues with harmonic support, featuring some rests marked with 'x' in the vocal staves. The system concludes with a double bar line.

7. Since by Man Came Death.

HANDEL.

p

Since by man came death, Since by man came death,

p

Since by man came death, Since by man came death,

Grave. p

Since by man came death, Since by man came death,

p

Grave.

p

f

By man came al - so the res - ur - rec - tion of the dead. For as in

f

By man came al - so the res - ur - rec - tion of the dead. For as in

Allegro. f

By man came al - so the res - ur - rec - tion of the dead. For as in

f

Allegro.

f

p

Ad-am all die, ev - en so in Christ shall all in Christ shall

Ad-am all die, ev - en so in Christ shall all in Christ shall

Ad-am all die, ev - en so in Christ shall all in Christ shall

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ad-am all die, ev - en so in Christ shall all in Christ shall". The piano part includes a forte (f) dynamic marking.

all be made a - live, ev - en so in Christ shall all, shall all be made a - live.

all be made a - live, ev - en so in Christ shall all, shall all be made a - live.

all be made a - live, ev - en so in Christ shall all, shall all be made a - live.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "all be made a - live, ev - en so in Christ shall all, shall all be made a - live.". The piano accompaniment continues with the same key signature and time signature.

8. Lift up your heads, O ye gates.

HANDEL.

Allegro Assai.
f

f
Lift up your heads, O ye gates! and be ye lift up, ye ev - er-last-ing doors, and the

f
Lift up your heads, O ye gates! and be ye lift up, ye ev - er-last-ing doors, and the

f
Lift up your heads, O ye gates! and be ye lift up, ye ev - er-last-ing doors, and the

King of glo - ry shall come in. Who is the King of glo - ry? the

King of glo - ry shall come in. Who is the King of glo - ry? the

King of glo - ry shall come in. Who is the King of glo - ry? the

King of glo - ry? Who is the King of glo - ry? Who is the King of glo - ry? The Lord strong and mighty, the

King of glo - ry? Who is the King of glo - ry? Who is the King of glo - ry? The Lord strong and mighty, the

King of glo - ry? Who is the King of glo - ry? Who is the King of glo - ry? The Lord strong and mighty, the

Lord strong and might-y, the Lord might - y in bat - tle. Lift up your heads, O ye gates! And

Lord strong and might-y, the Lord might - y in bat - tle. Lift up your heads, O ye gates! And

Lord strong and might-y, the Lord might - y in bat - tle. Lift up your heads, O ye gates! And

The first system of the musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clef) and a single bass staff. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Lord strong and might-y, the Lord might - y in bat - tle. Lift up your heads, O ye gates! And".

be ye lift up, ye ev - er-last - ing doors, And the King of glo - ry shall come in. Who

be ye lift up, ye ev - er-last - ing doors, And the King of glo - ry shall come in. Who

be ye lift up, ye ev - er-last - ing doors, And the King of glo - ry shall come in. Who

The second system of the musical score continues with six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "be ye lift up, ye ev - er-last - ing doors, And the King of glo - ry shall come in. Who".

is the King of glo-ry? Who is the King of glory? Who is the King of glory? The Lord of hosts;

is the King of glo-ry? Who is the King of glory? Who is the King of glory? The Lord of hosts;

is the King of glo-ry? Who is the King of glory? Who is the King of glory? The Lord of hosts;

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "is the King of glo-ry? Who is the King of glory? Who is the King of glory? The Lord of hosts;" repeated three times. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

He is the King of glo-ry, He is the King of glo-ry, of glo - ry.

He is the King of glo-ry, He is the King of glo-ry, of glo - ry.

He is the King of glo-ry, He is the King of glo-ry, of glo - ry.

The second system of the musical score continues the vocal and piano parts. The vocal parts now sing "He is the King of glo-ry, He is the King of glo-ry, of glo - ry." The piano accompaniment continues with its established patterns, providing a harmonic and rhythmic foundation for the vocal lines. The system concludes with a final cadence in the piano part.

9. Father, O Hear us.

p *cres.* *dim.* **HANDEL.**

Fa-ther, O hear us, Sav-ior, draw near us, Spir-it, O cheer us, Our faith to

p *cres.* *dim.*

Fa-ther, O hear us, Sav-ior, draw near us, Spir-it, O cheer us, Our faith to

p *cres.* *dim.*

Fa-ther, O hear us, Sav-ior, draw near us, Spir-it, O cheer us, Our faith to

p *cres.* *dim.*

Larghetto.

p *cres.* *dim.*

FINE. *f* *rall.* *D.C.* *May be Soprano Solo.*

prove. With ar-dor fire us, With hope in-spire us, Of joys a-bove.

f *rall.*

prove. With ar-dor fire us, With hope in-spire us, Of joys a-bove.

FINE. *f* *rall.* *D.C.*

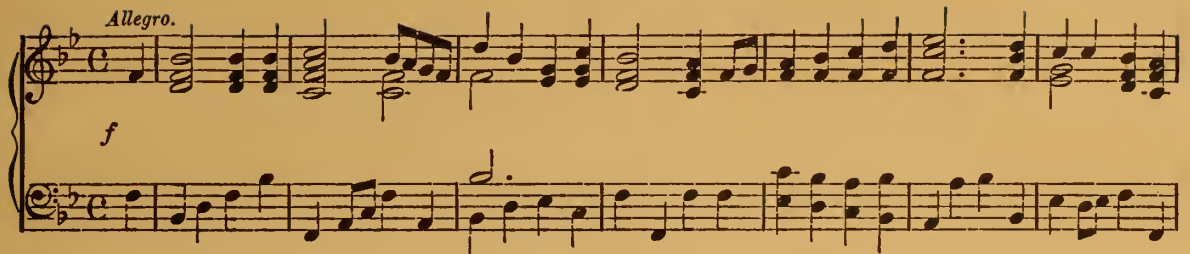
prove. With ar-dor fire us, With hope in-spire us, Of joys a-bove.

f *rall.*

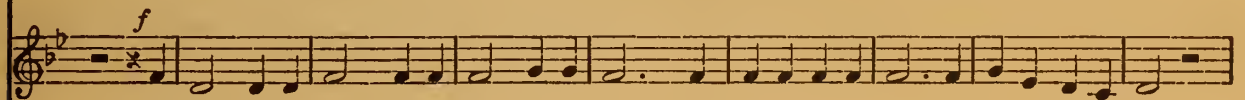
FINE. *f* *sf* *rall.* *D.C.*

10. The Heavens are Telling.

HAYDN.



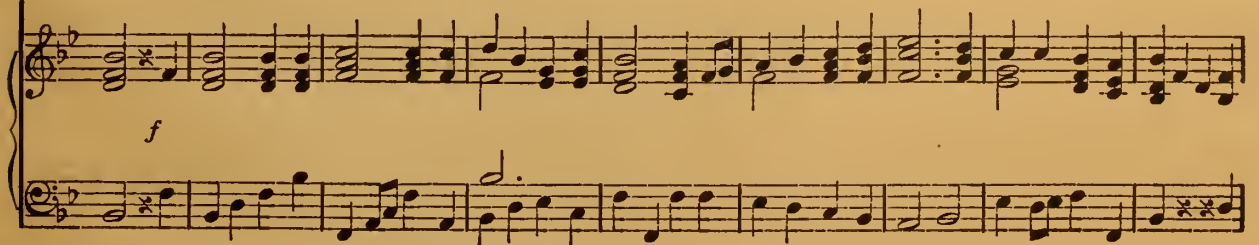
The heav- ens are tell - ing the glo - ry of God, The wonder of his work displays the firma ment.



The heav- ens are tell - ing the glo - ry of God, The won-der of his work displays the firma-ment.



The heav- ens are tell - ing the glo - ry of God, The won-der of his work displays the firma-ment.



To-day that is com - ing speaks it the day,

To-day that is com - ing speaks it the day,

To-day that is com - ing speaks it the day,

dim. *p*

The night that is gone to fol - low-ing night, The

The night that is gone to fol - low-ing night, The

The night that is gone to fol - low-ing night, The

night that is gone to fol - low-ing night. The heav- ens are tell - ing the glo - ry of God, the

night that is gone to fol - low-ing night. The heav- ens are tell - ing the glo - ry of God,

night that is gone to fol - low-ing night. The heav- ens are tell - ing the glo - ry of God,

glo - ry of God, the

f

won-der of his work, the won-der of his work dis-plays the fir- ma- ment.

the wonder of his work dis-plays, displays the fir- ma- ment.

the wonder of his work dis-plays, dis - plays the fir- ma- ment.

wonder of his work, the wonder of his work dis-plays the fir - ma- ment.

p

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "In all the lands re-sounds the word, nev-er un-per-ceived, ev-er un-der-stood,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

In all the lands re-sounds the word, nev-er un-per-ceived, ev-er un-der-stood,

Second system of the musical score. It continues the four vocal staves and piano accompaniment from the first system. The lyrics are: "ev-er, ev-er, ev-er un-der-stood, ev-er, ev-er, ev-er,". The piano part continues with the same accompaniment pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ev-er, ev-er, ev-er un-der-stood, ev-er, ev-er, ev-er,

ev - er un - der - stood. The heav - ens are tell - ing the glo - ry of God, the

ev - er un - der - stood. The heav - ens are tell - ing the glo - ry of God,

ev - er un - der - stood. The heav - ens are tell - ing the glo - ry of God,

glo - ry of God, the

p *f*

wonder of his work, the wonder of his work dis - plays the fir - ma - ment.

the wonder of his work dis - plays, dis - plays the fir - ma - ment.

the wonder of his work dis - plays, dis - plays the fir - ma - ment.

wonder of his work, the wonder of his work dis - plays the fir - ma - ment.

11. Gloria Patri.

Allegro. f HAYDN.

Glo-ry, Glo-ry, Glo-ry be to the Fa-ther, ' *f* *p* *f*

Glo-ry, Glo-ry, Glo-ry be to the Fa-ther, Glo-ry, *f* *p* *f*

Glo-ry, Glo-ry, Glo-ry be to the Fa-ther, Glo-ry *f* *p* *f*

Allegro.

f

Glo-ry be to the Fa-ther, and to the Son, and to the Holy Ghost, and to the Holy Ghost, and

be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, and to the

be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, and to the

Fa-ther, and to the Son, and to the Holy Ghost, and to the Holy Ghost, and

to the Ho-ly Ghost; As it was in the be - gin - ning, is now, and ev-er shall be,

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev-er shall be,

Ho - ly Ghost; As it was in the be-gin-ning, ev-er shall be,

to the Ho-ly Ghost; As it was in the be - gin - ning, is now, and ever shall be,

world with-out end, A - - men, A - - - men, A - - - men.

world with-out end, A - - men, A - - - men, A - - - men.

world with - out end, A - - men, A - - - men, A - - - men.

12. With Verdure Clad.

HAYDN.

Andante.
p

With ver-dure clad the
fields ap-pear, Delight-ful to the rav-ish'd sense; By flow-ers sweet and gay, En-hanced is the
charming sight, En-han-ced is the charmingsight. Here fragrant herbs their
o - dors shed; Here shoots the heal-ing plant, Here shoots the healing plant, . . . the healing

fz *fz*

plant. With verdure clad the fields appear, Delightful to the ravish'd sense;

With verdure clad the fields appear, Delightful to the ravish'd sense;

With verdure clad the fields appear, Delightful to the ravish'd sense;

f fz fz p

By flow-ers sweet and gay, En-han-ced is the charming sight, En- han- ced is the charming sight.

By flow-ers sweet and gay, En-han-ced is the charming sight, En- han- ced is the charming sight.

By flow-ers sweet and gay, En- han- ced is the charming sight.

p p f p f

13. Thou art, O God, the Life and Light.

HAYDN.

1. Thou art, O God, the life and

2. When youthful spring a - round us

1. Thou art, O God, the life and

Adagio.

p

tr.

light Of all this won - drous world we see; It's glow by day, its

breathes, Thy spir - it warms her fra - grant sigh; And ev' - ry flow'r the

light Of all this won - drous world we see; It's glow by day, its

smile by night, Are but re - flec - tions caught from thee; Where-'er we
sum - mer wreathes Is born be - neath thy kind - ling eye; Where-'er we
smile by night, Are but re - flec - tions caught from thee; Where-'er we

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "smile by night, Are but re - flec - tions caught from thee; Where-'er we sum - mer wreathes Is born be - neath thy kind - ling eye; Where-'er we smile by night, Are but re - flec - tions caught from thee; Where-'er we". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

turn, thy glo - ries shine, And all things fair and bright are thine.
turn, thy glo - ries shine, And all things fair and bright are thine.
turn, thy glo - ries shine, And all things fair and bright are thine.

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics are: "turn, thy glo - ries shine, And all things fair and bright are thine." repeated three times. The piano accompaniment continues with the same eighth-note bass line and chords.

14. Behold the Lamb of God.

HAYDN.

f

Be - hold the Lamb of God, *f* Be -

Be - hold the Lamb, Be - *f*

Be - hold the Lamb, Be - *f*

Moderato.

p *cres.* *f* *p* *cres.* *f*

p

- hold the Lamb of God, That tak - eth a - way the sins of the world, That

p

- hold the Lamb of God, That tak - eth a - way the sins of the world, That

p

- hold the Lamb of God, That tak - eth a - way the sins of the world, That

p

cres. *f*

tak - eth a - way the sins of the world. Be - hold the Lamb of God, Be -

cres. *f*

tak - eth a - way the sins of the world.

cres. *f*

tak - eth a - way the sins of the world.

cres. *f* *p*

dim. *cres.* *dim.*

hold the Lamb of God, that tak - eth a - way . . the sins of the world.

cres. *dim.*

that tak - eth a - way . . the sins of the world.

cres. *dim.*

that tak - eth a - way . . the sins of the world.

cres. *dim.*

cres. *dim.*

15. Holy Lord God.

HAYDN.

Allegretto.

Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord God of Sab - a - oth, Ho - ly,

Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord God of Sab - a - oth, Ho - ly,

Ho - ly,

Allegretto.

p

Ho - ly, Ho - ly, Ho - ly, Lord God of Sab - a - oth.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sab - a - oth.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sab - a - oth.

cres. *dim.*

f
Heav'n and earth are full of thy glo-ry, are full . . . of thy glo-ry, Heav'n and earth,
f
Heav'n and earth, Heav'n and earth are full of thy glo-ry, thy glo-ry, Heav'n and earth,
f
Heav'n and earth, Heav'n and earth are full of thy glo-ry, thy glo-ry, Heav'n and earth,
f

cres.
Heav'n and earth are full of thy glory, Glo-ry, glo-ry be to thee, . . . to thee, O Lord most high!
cres.
Heav'n and earth are full of thy glory, Glo-ry, glo-ry be to thee, . . . to thee, O Lord most high!
cres.
Heav'n and earth are full of thy glory, glo-ry be to thee, . . . to thee, O Lord most high!
cres.

16. O be joyful in the Lord. (Jubilate.)

HAYDN.

Allegro.

O be joy-ful in the Lord, all ye lands, Serve the Lord with

O be joy-ful in the Lord, all ye lands, Serve the Lord with

O be joy-ful in the Lord, all ye lands, Serve the Lord with

Allegro.

glad-ness, and come be - fore his pres-ence with a song. Be ye sure that the

glad-ness, and come be - fore his pres-ence with a song. Be ye sure that the

glad-ness, and come be - fore his pres-ence with a song. Be ye

Lord, be ye sure that the Lord he is God. It is he that hath made us, and
 Lord, be ye sure that the Lord he is God. It is he that hath made us, and
 sure, . . . sure that the Lord he is God. It is he that hath made us, and
 sure, be ye sure

not we our - selves, We are his peo - ple and the sheep of his pas - ture. O go your
 not we our - selves, We are his peo - ple and the sheep of his pas - ture. O go your
 not we our - selves, We are his peo - ple and the sheep of his pas - ture. O go your

way in - to his gates with thanksgiving, and in - to his courts with praise; Be thank-ful un - to him, and

way in - to his gates with thanksgiving, and in - to his courts with praise; Be thankful un - to him, and

way in - to his gates with thanksgiving, and in - to his courts with praise; Be thankful un - to him, and

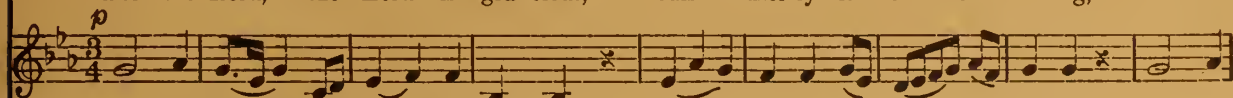
speak good of his name, Be thankful, be thankful, un - to him, and speak good of his name.

speak good of his name, Be thankful, be thankful, un - to him, and speak good of his name.

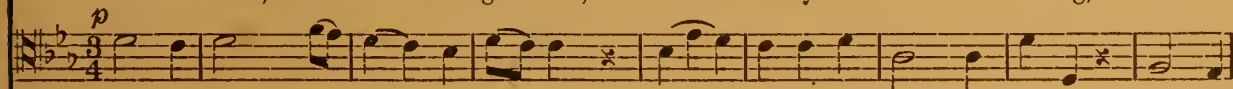
speak good of his name, Be thankful, be thankful, un - to him, and speak good of his name.

p Andante.

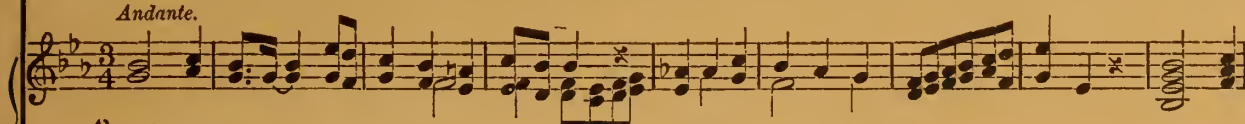
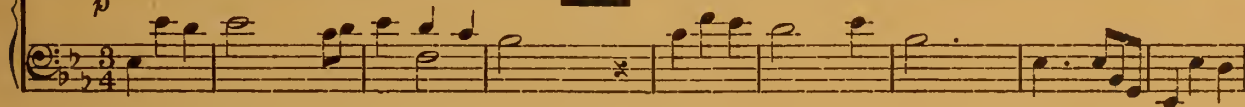
For the Lord, the Lord is gra-cious, His mer-cy is ev - er - last-ing, And his



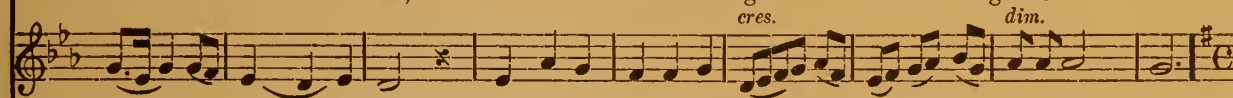
For the Lord, the Lord is gra-cious, His mer-cy is ev - er - last-ing, And his



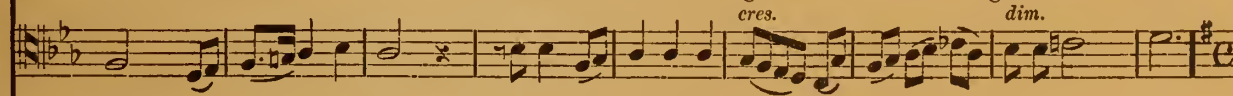
And his

*Andante.**p*

truth en - dur - eth, His truth en-dureth from gen - er - a - tion to gen-er-a - tion.



truth en - dur - eth, His truth en-dureth from gen - er - a - tion to gen-er-a - tion.



truth en - dur - eth, His truth en-dureth from gen - er - a - tion to gen-er-a - tion.



Allegro.

f

Glo - ry, Glo - ry, be to the Fa - ther,

f

Glo - ry, Glo - ry, be to the Fa - ther,

f

Glo - ry, Glo - ry, be to the Fa - ther,

f

Allegro.

f

and to the Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it was in the be -

and to the Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it was in the be -

and to the Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it was in the be -

gin - ning, is now and ev - er shall be, and ev - er, and ev - er, and ev - er shall be, world with-out

gin - ning, is now and ev - er shall be, and ev - er, and ev - er, shall be, world without

gin - ning, is now and ev - er shall be, and ev - er, and ev - er, shall be, world without

end. A - men, A - men, A - - - men.

end. A - men, A - men, A - - - men.

end. A - men, A - men, A - - - men.

17. Praise the Lord, O my Soul. (Benedic Anima.)

HAYDN.

Allegro Moderato.

Praise the Lord,

Praise the Lord,

Praise the Lord,

Allegro Moderato.

p

O my soul, and all that is within me, praise his ho-ly name. Praise the Lord,

O my soul, and all that is within me, praise his ho-ly name. Praise the Lord,

O my soul, and all that is within me, praise his ho-ly name Praise the Lord,

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f* *mf*

O my soul, and for-get not all his ben- e- fits; Who for- giv- eth all thy sin, and healeth all thine in-

O my soul, and for-get not all his ben- e- fits; Who for- giv- eth all thy sin, and healeth all thine in-

O my soul, and for-get not all his ben- e- fits; Who for-giv-eth all thy sin, and

and for-get not all his ben- e-fits;

p

firm-i-ties, and heal - eth all . . . thine in-firm - i - ties, Who sav - eth thy

firm-i-ties, and heal - eth all thine in-firm - i - ties, Who sav - eth thy

heal - eth all thine in-firm-i-ties, and healeth all thine in-firm - i - ties, Who

life, thy life from de - struction, and crowneth thee with mer - cy and lov - ing kind -

life, thy life from de - struction, and crowneth thee with mer - cy and lov - ing kind -

sav - eth thy life, thy life from de - struction, and crowneth thee with lov - ing kind -

The first system consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

- ness. O praise the Lord, ye angels of his,

- ness. O praise the Lord, ye angels of his,

- ness. O praise the Lord, ye angels of his,

f *p*

The second system also consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The piano part includes dynamic markings: *f* (forte) and *p* (piano). The system concludes with a long horizontal line under the piano part, indicating a continuation or a specific performance instruction.

ye that ex-cel, ex-cel in strength, ye that ful-fil, ful-fil his comm'dm't, and heark-en un-to the

ye that ex-cel, ex-cel in strength, ye that ful-fil, ful-fil his comm'dm't, and heark-en un-to the

ye that ex-cel, ex-cel in strength, ye that ful-fil, ful-fil his comm'dm't, and heark-en un-to the

cres. *f* *mf*

voice of his word. O praise the Lord, all ye his hosts, ye servants of his that do his

cres. *f* *mf*

voice of his word. O praise the Lord, all ye his hosts, ye servants of his that do his

cres. *f* *mf*

voice of his word. ye servants of his that do his

cres. *f* *mf*

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